

SOTHEBY & CO.

34 & 35 NEW BOND STREET, LONDON, W.1

CATALOGUE  
OF  
EXTREMELY FINE  
PERSIAN AND MOGHUL MINIATURES,  
ORIENTAL MANUSCRIPTS, ETC.

*The Property of the late Sir BERNARD ECKSTEIN, B.T. ;*  
[SOLD BY ORDER OF THE EXECUTORS]

Day of Sale :  
MONDAY, THE 7TH OF FEBRUARY  
at ELEVEN o'clock precisely

1949

Illustrated Catalogue (24 Plates)

## CONDITIONS OF SALE

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- I. The highest bidder to be the buyer. If any dispute arise the Auctioneer shall have absolute discretion to settle it ; and to put any disputed lot up again.
- II. No person to advance less than 1s. ; above five pounds 5s., and so on in proportion.
- III. All lots are put up for sale subject (a) to any reserve price imposed by the seller and (b) to the right of the seller to bid either personally or else by any one person who may be the Auctioneer.
- IV. The purchasers to give in their names and places of above, and if required, to pay down 10s. in the pound or more, in part payment of the purchase money ; in default of which the lot or lots purchased may be immediately put up again and re-sold.
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- VI. The lots to be taken away at the buyer's risk and expense, immediately after the conclusion of the sale ; in default of which Messrs. Sotheby & Co. will not hold themselves responsible if the same are lost, stolen, damaged or otherwise destroyed, but they will be left at the sole risk of the purchaser, and subject to a charge for warehousing. If, at the expiration of Two Days after the conclusion of the sale, unless otherwise agreed, the lots are not cleared or paid for, they may then be sold immediately, either publicly or by private treaty, without any notice being given to the defaulter.
- VII. Upon failure of the buyer to comply with any of the above conditions, the money deposited in part-payment shall be forfeited ; and the defaulter at this sale shall make good any loss arising from the re-sale, together with the charges and expenses in respect of both sales.

To prevent confusion no purchase can be claimed or removed during the sale.

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## FOREWORD

The Oriental miniatures and manuscripts catalogued for sale below, although few in number, are comprehensive in range and include works by some of the most celebrated Eastern artists.

The outstanding rarity is the Georgian manuscript of the 17th Century (lot 2) containing miniatures by native artists in the Persian style of about a century earlier. Georgian secular manuscripts with illuminations are extremely rare in Western Europe, and this may be the only one ever to be offered for public sale. Attention is also directed to the admirable condition and distinguished provenance of the manuscript of *Firdausi's Shāhnāmah* (lot 1) with its lively and ingenuous illustrations.

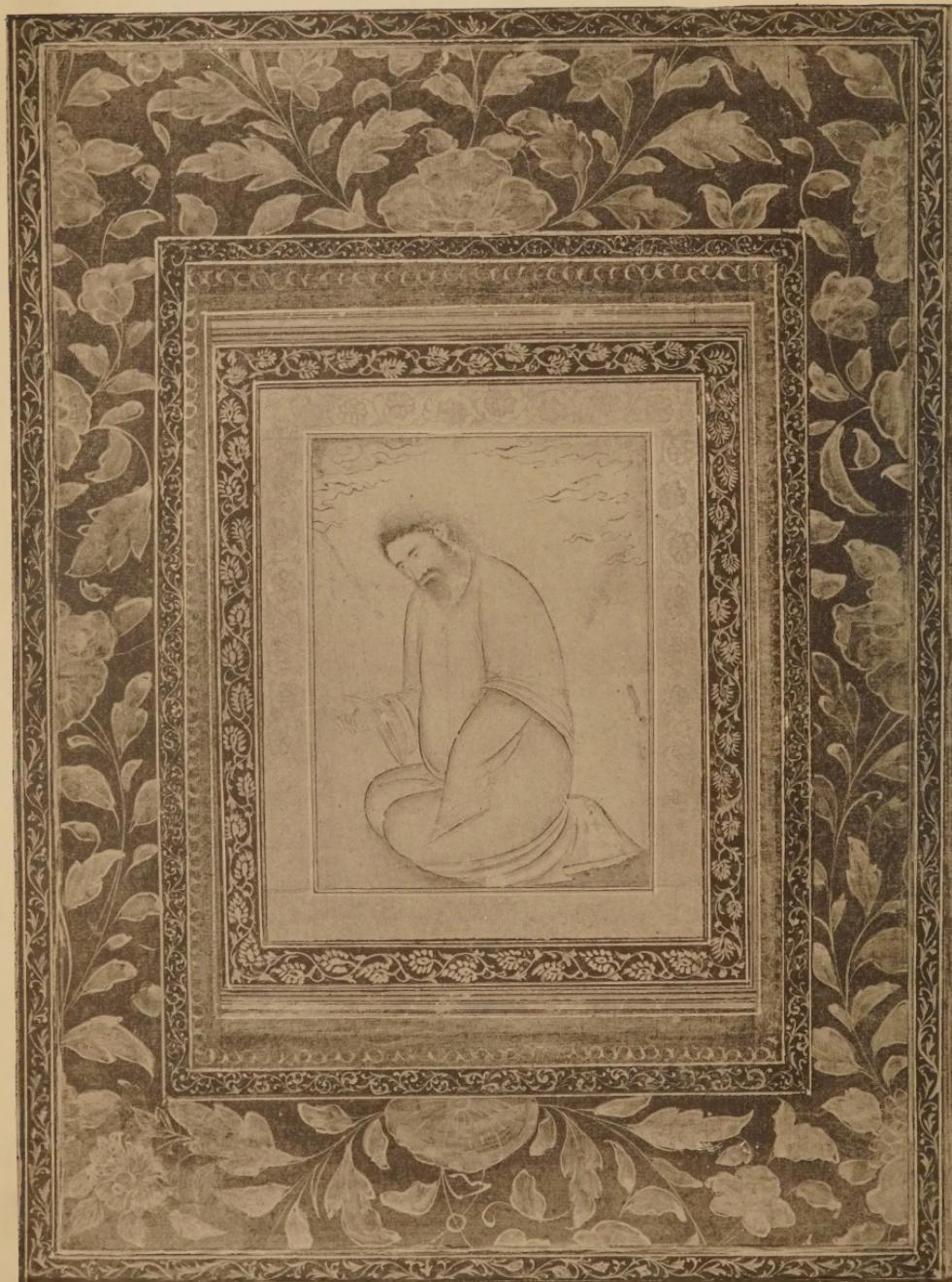
The Persian miniatures, which range from the 14th to the 18th Centuries, include a leaf of one of the earliest dated illuminated manuscripts to have come down to us (lot 6); this is an illustration to *Kalila and Dimnah*, the Aesop's Fables of the East; other leaves from the same manuscript, which was written in 1333, are in Paris, Leningrad, Edinburgh and the British Museum. Persian art of the 14th and 15th Centuries is represented by leaves from various manuscripts, and one of the miniatures (lot 16) is close in style to the work of *Bihzād*. The masters of the 17th Century are represented by works by or attributed to *Riza 'Abbāsī* (lots 25 and 26), *Muin Masavir* (lots 33, 34 and 38), *Sadiq* (lot 19) and *Muhammed Qasim* of Tabriz (lot 30). Many of these miniatures come from the collection of M. Claude Anet of Paris and were exhibited under his name at the exhibition of Persian art at Burlington House in 1931.

The Moghul school of painting which flourished at the courts of the Emperors *Akbar*, *Jahangir* and *Shah Jahan*, may be said to date from the commissioning by *Babur* of the huge manuscript of the *Hamzah-Nāmah*, a leaf of which is catalogued below (lot 43). Persian artists were imported to collaborate with Indians on this gigantic undertaking, about 150 leaves of which survive, mostly in public collections. The court artists of *Akbar* are represented by works attributed to *Farrukh Beg* (lot 45) and *Manuhar* (lots 46 and 51); those of *Jahangir* by *Govardhan* (lots 48 and 57), *Mansūr* (lots 49 and 52) and *Miskīn* (lot 55); and those of *Shah Jahan* by *Muhammed Nadir* (lot 53); six of the miniatures were exhibited in last winter's exhibition of Indian art at Burlington House.

The works of reference quoted in the catalogue are as follows:—

- F. R. Martin, *The Miniature Painting and Painters of Persia, India and Turkey*, 1912.
- P. W. Schulz, *Die persisch-islamische Miniaturmalerei*, Leipzig, 1914.
- A. B. Sakisian, *La Miniature Persane*, 1929.
- G. Marteau and H. Vever, *Miniatures persanes exposées au Musée des Arts décoratifs*, Paris, 1913.

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LOT 16 (*reduced*)

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WHICH WILL BE SOLD BY AUCTION

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Auctioneers of Literary Property and Works Illustrative of the Fine Arts  
AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W.1

On MONDAY, the 7th of FEBRUARY, 1949

AT ELEVEN O'CLOCK PRECISELY

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On View at least Two Days Previous (Not Saturdays)  
Catalogues may be had

Illustrated Catalogue (24 Plates)

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MANUSCRIPTS

1 FIRDAUSI (A.D. 932-1020): SHĀHNĀMAH [THE BOOK OF KINGS], Persian MS., written in excellent *Nasta'liq* within gold and coloured rules on 587 leaves of *Khānbālugh* or Chinese silk paper, the first two pages fully illuminated, followed by twelve pages of Introduction, containing a miniature of *Firdausi* conversing with the court poets of *Ghazna*; eleven illuminated *Sarluhs*, chapter headings written in gold on pink panels, and THIRTY-ONE OTHER FULL-PAGE MINIATURES of the *Riza Abbāsi* school

In the colophon the names of the copyist, and of the owner for whom this copy was transcribed, are cut out, but the date is left which reads: " *In the month of Zihajah, year of 991* " A.H. = A.D. 1583

*Binding of gold-stamped leather with sunk panels repeated in the design on flap, and with cut and coloured doublures, large folio (18½ in. by 12½ in. : 463 mm. by 311 mm.)*

The subjects of some of the miniatures are as follows:—

Fol. 11. *Kayūmarth*, the first Shāh of ancient Persia, seated on a throne of rocks in his mountain home, being offered a dish of fruit by his son *Siyāmak*

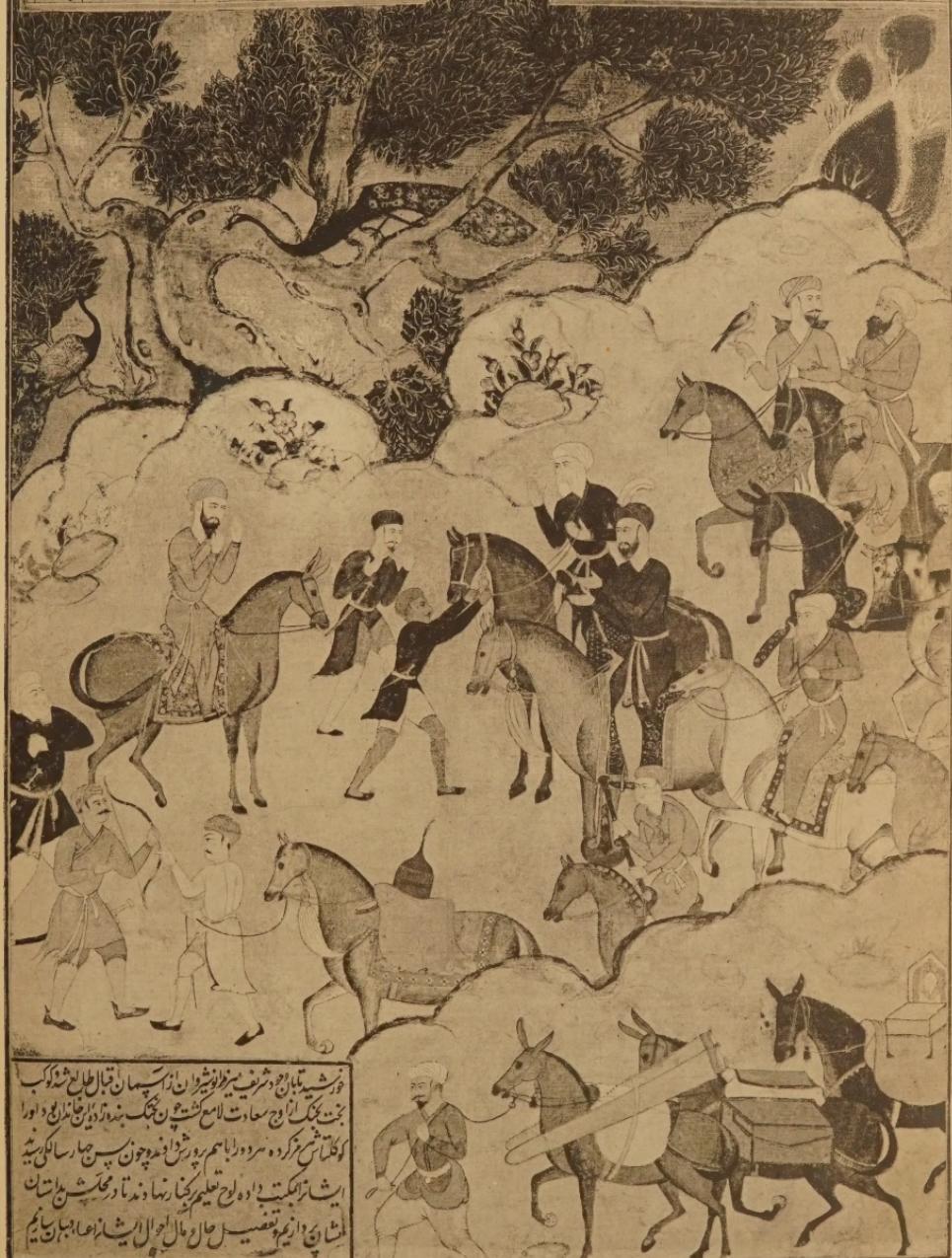
[See PLATE II]

Fol. 120. *Rustam* kills the *Div-i-Safid*, " the White Demon ", in a cave

[See PLATE III]

ما پاچ یک سرگون است  
او را بر قوشش لب می بیل سان شان نیامد  
اوی می کندانی محظی فرام

ما پاچ یک سرگون است  
او را بر قوشش لب می بیل سان شان نیامد  
اوی می کندانی محظی فرام



فرش تاریخ هر فردی می خواهد  
بنشست کنک راین حادثت را کشیدن  
کل کشی کرد و سرمه را با سرم و پرچم  
ایش زنگست اد ایش قدر که این رساند  
که این رساند را در چندین میان  
لشان ایش تغییر میان مال ایش زنگ  
ایش زنگ را بهاری نیامد



Fol. 130. *Kay Kāus* seated on his throne is carried through the air by vultures. *Rustam*, as related by *Firdausī*, upbraided the folly of *Kay Kāus*, saying: "Have you managed your affairs so well on earth, that you must needs try your hand in those of heaven?"

[See PLATE I]

Fol. 147. *Rustam*, the Hercules of ancient Persia, showing his grief at unwittingly having killed his son *Sohrāb*

This episode, called by *Firdausī* "A tale full of the waters of the eye", is familiar through Matthew Arnold's rendering in English verse.

Fol. 536. The champion of Persia wrestling before *Bahrām-i-Gūr* and his consort with *Shangul*, the champion of India.

\*\* A VERY ELEGANT PERSIAN MANUSCRIPT IN REMARKABLE PRESERVATION.

PROVENANCE.—On the verso of the first page is a Persian note that "this glorious copy" of *Shāhnāmah* belonged to the library of Prince *Rukn-ud-Dawlah*, one of the greatest Persian bibliophiles. Opposite each illumination a page with descriptive text in Turkish has been inserted. This suggests that the MS. has been in the library of a Turkish prince.

*Firdausī* resided at the court of Sultan *Mahmud* of *Ghazni* (967—1030) where he was engaged for more than thirty years in composing the *Shāhnāmah*, or "Book of Kings". In A.D. 1455 the Persian Poet *Jāmī*, in his account of *Firdausī*'s life, concludes the detail of Sultan *Mahmūd*'s ungrateful treatment of him, by asserting that future ages will remember *Mahmūd* only for this act. "The glory of *Mahmūd* has vanished from the world, and left no trace behind, save this one record—that he knew not the worth of *Firdausī*."

The *Shāhnāmah* of *Firdausī* is one of the longest poems in the world, containing not less than 120,000 lines.

The writing is very clear, and must have been transcribed by an accomplished Persian calligrapher. The paper is of the highly-prized Chinese make, manufactured in Pekin.

The elaborate binding can probably be attributed to one of the court bookbinders of *Shāh 'Abbas* the Great, 1587-1629. A very similar binding, the property of Lady (Hercules) Read, was sold in these rooms on 12th December, 1929 (lot 182, illustrated in the sale catalogue).

2 SHOTA RUSTHAVELI, VEPHKIS TQAOSANIS [THE MAN IN THE PANTHER'S SKIN], Georgian MS. on paper, 176 leaves, 20 lines, with TWENTY-ONE ILLUMINATIONS, MOSTLY FULL-PAGE, in the Persian style, imperfect at beginning and end, modern leather binding, GEORGIAN, 17TH CENTURY (9 $\frac{3}{4}$ in. by 6 $\frac{3}{4}$ in.; 245 mm. by 170 mm.)

\*\* Shota of Rusthavi flourished in the Golden Age of Georgian art and literature under Queen Tamara, and is traditionally supposed to have died in the same year as the Queen, 1212. His "Man in the Panther's Skin" is the national epic, and W. E. Allen (*History of the Georgian People*, 1932, p. 319), who gives a description of the poem, relates that Georgian soldiers and peasants can still recite large portions of it by heart. The text has been published in translation by Marjory Wardrop, *Oriental Translations Fund*, vol. XXI.

The rarity of Georgian secular manuscripts with illuminations in Western Europe is only equalled by the rarity of any Georgian manuscripts of the national epic. None of the latter are known earlier than the 17th Century, and none dated before 1646. Apart from a manuscript in the Wardrop Collection in the Bodleian, with miniatures of a totally different character, this is POSSIBLY THE ONLY ILLUMINATED GEORGIAN MANUSCRIPT OF "THE MAN IN THE PANTHER'S SKIN" IN WESTERN EUROPE, and as far as can be traced, it is THE ONLY ONE EVER OFFERED FOR PUBLIC SALE.

[See PLATE IV]

3 JĀMĪ (*Shaykh Nūr-ud-Dīn 'Abdur-Rahmān*, A.D. 1414-1492). SUBHAT-UL-ABRĀR, a mystical, didactic poem, Persian MS. of good quality, but much used, written in excellent *Nastaliq*, within gold rules, illuminated with one small Sarlouh, and nine miniatures of the school of *Bīhzād*, some of them retouched. The colophon reads: "Finished copying of this MS., by the hand of the humble *Ishāq* son of *Muhammad* in the year 975," A.H. = 1567, gilt leather binding 9in. by 5in.

4 TUHFAT-UL-MULŪK, "A present for Kings", Persian MS., written in calligraphic *Nastaliq*, on nineteen pages illuminated with flowers, birds and animals in the margins, and with two portraits of a Persian prince and princess as a *Sarlouh*. The colophon reads: "Copied by the humble Sultan *Muhammad Khandān*", stamped leather binding, Persian, 16th Century 10 $\frac{3}{4}$ in. by 6 $\frac{3}{4}$ in.

\*\* Sultan *Muhammad Khandān* was a famous Persian calligrapher of *Herat*, where he flourished about 1543. The borders and miniatures are of later date.

[See PLATE V]

5 QURĀN (The) Arabic MS., written in very fine *Nastaliq* on gold ground with illuminated frontispiece, lacquered binding painted with arabesque designs; on the inside covers is painted on panels in letters of gold: "To 'Abdullāh al-Aqāni, the secretary of *Jalāl-ud-Dīn Shāh* son of *Muhammad Hasan Al-Husaini*", enclosed in a case covered with Persian gold brocade, Persian, 18th Century 3 $\frac{3}{4}$ in. by 2 $\frac{1}{2}$ in.

\*\* This pocket *Qurān* was presumably transcribed and illuminated for a Persian prince.

The writing is singularly beautiful and clear, but minute. All the vowel-points and diacritical marks are inserted, as is generally done in the *Qurān*, to prevent the blasphemy of mispronunciation.

#### PERSIAN MINIATURES

6 LION AND ELEPHANT FIGHTING. A miniature on red ground with narrow gold border, School of *Shiraz*, 14th Century 11 $\frac{1}{2}$ in. by 7in.

\*\* A leaf from a MS. of *Kalila wa Dimnah*, in *Nasr-ullah*'s Persian version, copied in 733 A.H. = A.D. 1333, by *Yahya* son of *Muhammad* Son of *Yahya*, surnamed *Jad-i-Rūmī*. The *Kalila wa Dimnah* is a long prose work written in Arabic by *'Abdullah* son of *Al-Muqaffā* in the eighth century, based on older versions of the stories in old Persian and Sanskrit. The story centres round two jackals, *Kalila* and *Dimnah*.

AN EXCEPTIONALLY EARLY MUHAMMADAN MINIATURE: leaves from the same MS. are in the Bibliothèque Nationale, Paris, at Leningrad, in the British Museum, and at Edinburgh University. See Martin, vol. I, pp. 1-15.

Exhibited at the Persian Exhibition, 1931, no. 50.

Other leaves from the same MS. were exhibited at the Persian Exhibition in Paris, 1938, p. 141 of catalogue.

7 THE PLANET MERCURY, represented as a man writing. A Persian miniature from a MS. of *Qazwīnī*'s *'Ajā-ib-ul-Makhlūqāt* ("The Marvels of Creation"), undated, but on stylistic grounds it may be assigned to the end of the 14th Century, with unfinished foreground. 7in. by 4 $\frac{1}{2}$ in.

Exhibited at the Persian Exhibition, 1931.

Binyon, Wilkinson and Gray, no. 10 (a-c).

Reproduced: *Burlington Magazine*, 1912, p. 15, plate III, G.

Marteau-Vever, figs. 49-50.

8 HOURS OF PARADISE, "angelic beings", surrounded with a heavenly nimbus; on the reverse above, enthronement of a king; below, *Hārūt* and *Mārūt*, two evil angels suspended in a well at Babel. A leaf from a Persian MS. of *Qazwini's 'Ajā-ib-ul Makhluqāt*, "The marvels of Creation", Persian, Timurid School, 14th Century 9in. by 5in. the leaf

9 DĀSTĀN-I-SĀM-WU-ZAL BĀ SĪMURGH: "Zāl the white headed son of Sām in the Sīmūrgh (Phoenix) nest". A leaf from a MS. of the *Shāhnāmah*, Persian, 14th Century 10½in. by 9in.

\*\* A page of the same MS. is reproduced by Schulz, pl. 22. Others were in the Demotte Collection in Paris.

10 THE WHITE DIV CASTING RUSTAM INTO THE GREAT SEA, miniature from a MS. of the *Shāhnāmah*, Persian, early 14th Century 11½in. by 9½in.

\*\* From the collection of M. Demotte, Paris.

11 A PERSIAN MULLĀ fighting with a *Dīv*, miniature from a MS. of *Qazwini's 'Ajā-ib-ul-Makhluqāt*, "The marvels of Creation", Persian, circa 1450 4¾in. by 3½in.

12 ALEXANDER THE GREAT BUILDING THE WALL AGAINST GOG AND MAGOG. A leaf from a MS. of *Nizāmi*'s poem, the *Iskandar-namah*, Persian, Timurid School, circa 1430 6½in. by 4½in.

\*\* A leaf from the same MS. of *Nizāmi*'s poems, representing *Lailā* and *Majnūn*, is in the British Museum.

13 UNWĀN. A double page opening of a MS. of 'Ārifī's *Guy-u-Chaugān*, "The Ball and the Polo stick". The blocks of decorative script above and below are written in *Kufī* script on gold ground. In the centre is the first part of the text. With a richly decorated double border of arabesques and geometrical patterns, Persian, circa 1490 7½in. by 4½in. each

14 A CONSTELLATION IN THE FORM OF A HUMAN-HEADED SNAKE. A miniature from a MS. of *Qazwini's 'Ajā-ib-ul-Makhluqāt*, "The marvels of Creation", circa 1490 5½in. by 3¾in.

\*\* Exhibited at the Persian Exhibition, 1931.

Binyon, Wilkinson and Gray, no. 10 (a-c).

Reproduced: *Burlington Magazine*, 1912, p. 15, pl. III G.

Marteau-Dever, figs. 49-50.

[See PLATE VI]

15 A BATTLE SCENE: warriors and horses are clad with early Timurid arms and armour: a leaf from a Persian MS., *Tārikh-i-Jahān-Gushay*, "History of the world-conqueror" (i.e., Chingiz Khān) by *Juwayni*. Copied by *Abu Ishāq son of Ahmad Al-Sufi al-Samarqandī*, in 841 A.H. = A.D. 1438 10½in. by 6¾in.

\*\* This leaf was formerly in the collection of Prof. Clément Huart, the French orientalist. The greater part of the MS. is in the Bibliothèque Nationale, Paris (sup. pers. 206) and was described by M. Blochet in his catalogue, no. 444.

Exhibited at the Persian Exhibition, 1931, no. 455.

[See PLATE VII]

16 A PERSIAN DARWISH, seated, with his right hand half extended in an attitude of receiving blessings from the Almighty. *Surrounded by a double hashiya and double borders of gilt floral decoration, enclosed in a case covered with Indian gold brocade, Persian, 16th Century* 12in. by 9in.

\*\* A SUPERB DRAWING, whose style and quality suggest an attribution to BIHZĀD. It appears to be superior to the *Portrait of a dervish from Baghdaād*, Martin, vol. 2, pl. 85, or to the *Darwîsh* in the Bibliothèque Nationale, Paris, or in the Goloubeff Collection, all of which are assigned to Bihzād.

[See FIRST FRONTISPICE]

17 A TIMURID PRINCE mounted on a grey horse with a foot page, *damaged; Persian, early 16th Century* 7½in. by 5¾in.

On the reverse: an illuminated Persian calligraphy, with a fine hashiya

\*\* Exhibited at the Persian Exhibition, 1931, no. 619.

A similar painting is illustrated in Sakisian, *La Miniature Persane*, plate 37, assigned to Bihzād. Cf. the drawings of *Sultan Husayn Mirza*, and the *Timurid Horsemen* which are attributed to Bihzād by Martin, plates 81 and 93.

18 Houries bringing presents to the *Kaaba* in *Mecca*. A miniature from the story of the Prophet's journey to Heaven, with descriptive Persian verses, *illuminated and inlaid hashiya, Persian, early 16th Century* 11½in. by 7½in.

19 PORTRAIT OF A LABOURER WITH A LOAD, AND A GOAT, drawing in ink attributed to SADIQ, a pupil of Bihzād; at a later period the name of *Rizā Abbasi* has been written beside the figure, *Persian, 16th Century* 5½in. by 3½in.

\*\* One of *Sadig's* drawings is illustrated by Martin, vol. 2, plate 92 (cf. also British Museum, no. 25, and Martin, vol. 1, fig. 34).

20 A PERSIAN PRINCESS AND HER LOVER: a young lover on his knees grasping the hem of the Princess's garment, saying, as the two Persian lines indicate, "I will not let you go unless you show me favour", *with double gold-splashed and gold brocade hashiya. Enclosed in a case covered with yellow velvet. Timurid school, 16th Century* 10in. by 7¼in.

\*\* A charming painting, unsigned, but of the school of Bihzād.

[See PLATE VIII]

21 A DRAGON: AN IMPORTANT CALLIGRAPHIC DRAWING reflecting strong Chinese influence, unsigned, but probably by one of the artists of the court of Shāh Rukh, A.D. 1404-1447 7½in. by 4½in.

\*\* A similar drawing of a dragon, signed: "Āqā Ināyatullāh Isfahānī" was lent by the late Sir Cecil Harcourt-Smith to the Persian Exhibition, 1931, no. 658.

[See PLATE IX]

22 UNWANS. Four leaves from a MS. of the *Kalīyāt* (Complete Works) of *Sa'dī*, comprising TWO FULL-PAGE MINIATURES, four pages of rich illumination and one partly illuminated page containing the opening of *Sa'dī's Bustan*, Persian, mid-16th Century 12 $\frac{1}{2}$ in. by 7 $\frac{3}{4}$ in.

\*\* The miniatures represent (right) an ecstatic dance outside a mosque, and (left) a scene in a bath (*hammam*) ; in the background a prince is seated, talking to courtiers ; the gallery above is crowded with spectators. The calligraphy on the last leaf resembles that of *Mīr Imād*, court calligrapher of *Shāh 'Abbās* the Great. For the style of the miniatures, cf Bibliothèque Nationale Suppl. persan 1958, exhibited at the Persian Exhibition in Paris, 1938, pl. XVI of catalogue.

Exhibited at the Persian Exhibition, 1931, no. 722 B.

Binyon, Wilkinson and Gray, no. 179.

From the collection of Prince *Zill-us-Sultān*.

[See PLATE X]

23 KHUSRAU'S FIRST SIGHT OF SHĪRĪN. An illuminated leaf from a Persian MS. of *Nizāmī's Khusrau and Shirīn*, which relates the adventures of the Sāsānīān King, *Khusrau Parwēz* and his love for *Shīrīn*, an Armenian Princess. On the reverse, an illuminated text, Persian, *Shāh Tahmasp School*, A.D. 1539-1543 12 $\frac{1}{2}$ in. by 7 $\frac{3}{4}$ in., with margin

[See PLATE XI]

24 The Prophet's journey to heaven. The Prophet mounted on *Burāq*, "the heavenly horse", accompanied by angelic beings who carry provisions for the journey, amid a nimbus of glory, ascends to heaven. A leaf from the Persian MS., *Mīrājnāmah*, with gilt *hashiya*, early 16th Century 10 $\frac{1}{4}$ in. by 6 $\frac{3}{4}$ in.

25 SHĀHZĀDA, a Persian Prince seated on the ground holding an inverted bowl in his hands, surrounded by a *hashiya* consisting of Persian verses on the vanity of the world, unsigned, but certainly by *Rīzā 'Abbasī*, 17th Century 7 $\frac{1}{2}$ in. by 4 $\frac{3}{4}$ in.

26 A Persian *Darwīsh*, believed to be the celebrated *Mulla Nasr-ud-Dīn*, riding on a donkey ; a fine drawing of the *Rīzā Abbāsī School* ; the bands above and below are decorated with birds and vegetation in gold ; gold splashed *hashiya*, Persian, 17th Century 15in. by 10in.

\*\* The reverse bears the seals of Imperial Librarians.

27 A young Persian Prince, seated in a garden under a tree, holding a cup in his right hand and an apple in his left, reciting a Persian Poem beginning, "Sorrow there has ever been, and always will be" ; plain *hashiya* and *hashiya* of Persian verses, *Rīzā Abbāsī School*, 17th Century 10in. by 7 $\frac{1}{4}$ in.

28 A young Persian Prince with bow and arrow ; the head-dress and costume are of the *Safawīan* period, gilt floral *hashiya*, 16/17th Century 10 $\frac{1}{4}$ in. by 6 $\frac{3}{4}$ in. On the reverse, an illuminated Persian calligraphy, signed : "The humble *Pur Allah-Taqī*".

29 Portrait of a young *Darwīsh* standing, holding a flower in his right hand. A fine line drawing, lightly tinted, Persian, late 17th Century, the coloured border and gilt *hashiya* of the 18/19th Century 11in. by 6 $\frac{1}{2}$ in.

30 Portrait of a *Darwîsh* from *Herat*, seated in deep contemplation under a tree, late 17th Century with later gilt *hâshiya* 10 $\frac{1}{4}$ in. by 6 $\frac{1}{2}$ in.  
On the reverse: an illuminated Persian calligraphy, signed: "The humble *Nawâ'i Nishâpûrî*, in the year 1119", A.H. = A.D. 1707.

\*\* Unsigned, but probably by *Muhammad Qasim* of *Tabriz*, a pupil of *Mirak* who was in turn a pupil of *Bîhzâd*. Similar signed drawings of this artist are in the British Museum, and illustrated by Martin, vol. 2, plate 88.

31 A GARDEN SCENE: one of the ladies fainting on the grass and a youth trying to revive her, with floral *hâshiya*, Persian, early 17th Century, mounted later 9in. by 6 $\frac{3}{4}$ in.

\*\* AN IMPORTANT PERSIAN DRAWING probably by one of the court artists of *Shâh 'Abbas* the Great, 1587-1629.

32 A Persian girl seated, reading, a fine drawing of the *Shâh Tahmasp* school, the surface covered with protective varnish, with illuminated *hâshiya*, Persian, 17th Century 9 $\frac{1}{2}$ in. by 7 $\frac{1}{2}$ in.

33 DRAWING OF A PERSIAN DARWISH: seated holding a pear in his right hand, a fine line-drawing perhaps by *MUIN MUSAVIR*, surrounded by a plain *hâshiya*, second half of the 17th Century 10 $\frac{1}{4}$ in. by 6 $\frac{3}{4}$ in.

\*\* Exhibited at the Persian Exhibition, 1931, no. 707.  
Binion, Wilkinson and Gray, no. 377.

On *Muin Musavir*, the pupil of *Rizâ 'Abbâsî*, see Martin, vol. I, p. 125.

[See PLATE VI]

34 A PERSIAN DARWISH seated with his hands folded, in deep contemplation, signed on the left side "The work of *Muhammad Ali Mussavir*". The drawing is surrounded with conventionally drawn plants and clouds, with a plain *hâshiya* 11in. by 7in.

\*\* This miniature is very similar to one in the *Kunstgewerbe* Museum, Leipzig (reproduced by Schulz, pl. 171) and the full name of the artist is *Muhammad 'Ali Mussavir son of Malik Husayn of Isfahan*.

35 A SAFAWIÂN PRINCE, standing holding a wine flask in his left hand, with his right hand stressing a point to a *Mulla* seated at prayer under a tree. Probably an illustration of a MS. of the *Rubayyiat of Umar Khayyam*; surrounded by illuminated *hâshiya*, containing Persian verses in praise of wine, Persian, *Rizâ Abbâsî* School, circa 1650 10in. by 7 $\frac{1}{2}$ in.

36 PORTRAIT OF A PERSIAN DARWISH, holding a bowl in his hand, BY *RIZÂ 'ABBASÎ*. It is signed on the left of the man's head, "The work of the least [i.e., of God's creatures] *Rizâ 'Abbâsî*" 6 $\frac{1}{2}$ in. by 5in.

On the reverse, a Persian calligraphy.

\*\* *Rizâ 'Abbâsî* was the best known of the Persian artists in the reign of *Shâh 'Abbas* the Great, 1587-1629.

Several of his paintings and drawings are illustrated by Martin, vol. 2, plates 157-160. Cf. also Schulz, vol. 2, plates 162-165.

[See PLATE XII]

37 PORTRAIT OF A BEARDED MAN. A line drawing, with conventional tree and landscape, signed on the left as follows: "On the eve of Thursday 19th Shawwal, in the year 1089 (A.H. = A.D. 1678) finished; may it be a means of blessing". The artist's name is not given, but the style of writing and the workmanship of the drawing point to *Rizā Abbāsī*, or *Muin Musavir*, Persian, 17th Century

10 $\frac{1}{4}$ in. by 6in.

[See PLATE XIII]

38 DRAWING OF A LION AND A KILIN OR WINGED ANIMAL: DATED AND SIGNED IN GOLD: "MUIN MUSAVIR, in the year 1119", A.H. = A.D. 1707

12in. by 7 $\frac{1}{2}$ in.

\*\* AN EXTREMELY FINE EXAMPLE of this celebrated Persian painter. It is reproduced by Martin, plate 164.

[See PLATE XIV]

39 Rustam fighting with a dragon, the background marbled, with a *hāshiya* of Persian verses, in portfolio, Persian, 18th Century

7in. by 4 $\frac{1}{2}$ in.

40 Study of a camel, pasted on a modern mount, Persian, late 17th Century

11in. by 7 $\frac{1}{2}$ in.

41 TUTI, "Parrot", made of the letters of the Arabic text *Bismillah*, i.e., "In the name of Allāh, the Merciful, the Compassionate!" and coloured in green on red ground, *gilt floral hashiya*, Persian, 18th Century

12in. by 8 $\frac{1}{4}$ in.

On the reverse, an Arabic calligraphy in praise of philosophy

42 A MONGOLIAN PAINTING. Two men dressed in Mongolian religious costume, one kisses the left hand of an old leader, and the other brings him a golden vessel, green and marbled border, Central Asia, 15th Century

17in. by 11in.

\*\* A rare style and subject; we know of no similar examples.

Reproduced by Schulz, pl. 31.

### MOGHUL MINIATURES

43 PAINTING ON LINEN: A LEAF FROM HAMZAH-NĀMAH, the famous MS., ordered by the EMPEROR HUMĀYŪN and completed after his death for AKBAR THE GREAT, containing a miniature representing a hunting expedition of Nūshirawan the Just, circa 1550-60

26 $\frac{1}{2}$ in. by 9in., within margins

\*\* *Humāyūn* summoned two Persian masters *Mir Sayyid 'Ali* and *Khwājā 'Abd-us-Samad*, whom he had met while in exile at the Court of *Shāh Tahmāsp* at Tabriz, to join him at Kabul in 1549/50. To these artists he entrusted the task of illustrating the *Dāstān-i-Amir Hamzah*, the exploits of the early Islamic hero *Hamzah*. *Ma' Ather-ul-Umara* (Berridge's translation, p. 454) gives the following account of the undertaking after it was finished by the Emperor *Akbar* :—

"Akbar was very fond of the story of *Amir Hamzah* which contained 360 tales. So much so that in the female apartments he used to recite them like a story-teller. He had wonderful incidents of that story illustrated from beginning to end of the book and set up in twelve volumes. Each volume contained one hundred folios, and each folio was a cubit long. Each folio contained two pictures and at the foot of each picture there was a description written by *Khwājā 'Atā-Ulāh Munshi of Razwīn*. Fifty painters of *Bihzad*-like pencil were engaged, at first under the superintendence of *Khwājā 'Abd-us-Samad* of Shirāz. . . . At present the book is in the Imperial Library."

This monumental manuscript is the earliest important production of the Moghul school of illumination.

The late Dr. Henrich Glück (who devoted a monograph to the subject) was able to locate ninety-eight leaves. It is believed that not more than 150 are in existence. The largest collection (comprising 60 leaves) is in the Österreichische Museum für Kunst und Industrie in Vienna. There are twenty-seven in the Victoria and Albert Museum. The British Museum has four examples and the remainder are mostly in America. The present leaf is in exceptionally good condition.

[See SECOND FRONTISPICE, facing p. 4]

44 A RELIGIOUS DANCING SCENE: eight figures representing a Sufi leader and his pupils, dancing to the tune of musical instruments, one seated reciting Persian poetry, in a country scene. The inscriptions above and below the picture are four lines of the *Gulistan* of *Sadi* of *Shiraz*, richly illuminated. A fine drawing, unsigned, but in the style of SHAYKHZĀDA, of *Khurasān*, a court artist of *Abdul-Aziz*, *Sultan of Bukhāra*, A.D. 1540-1549. On the margins and the reverse are several endorsements and impressions of the seals of the Librarians of the Emperors *Shāh Jahān* and *Aurangzib*, showing that the drawing was once in the Imperial Library of Delhi; it may have been one of the objets which were carried off to Persia as spoils of war by *Nadir Shāh*, framed *passe-partout*, with gold brocade binding; in a gold brocade case, Moghul, 16th Century

14 $\frac{1}{4}$ in. by 10 $\frac{1}{4}$ in.

[See PLATE XV]

45 THE EMPEROR AKBAR, A.D. 1556-1605. A head and shoulders portrait, with the halo of royalty round his head, surrounded by Indian brocade *hashiya*, and framed *passe-partout*, with gold brocade binding; in a gold brocade case

1 $\frac{3}{4}$ in. by 1in.

\*\* Unsigned, but probably by *Farrukh Beg*, the Emperor's court painter.

This is one of a series, others of which are in the British Museum and the Louvre; four are illustrated in Martin, plate 202.

[See PLATE VIII]

46 THE EMPEROR AKBAR, as a youth on a shooting expedition, with *Abul Fazl* his Prime Minister and confidential adviser riding behind him, attendants on foot, in the distance the spires and minarets of a town, surrounded by a double gilt *hashiya* and double borders of Indian gold brocade, framed *passe-partout*, in a yellow velvet case, Moghul, early 17th Century

10 $\frac{1}{4}$ in. by 7 $\frac{1}{2}$ in.

\*\* AN EXTREMELY FINE SPECIMEN of Moghul painting, in perfect condition. It bears no signature, an original signature having possibly been covered by the *Muzahab* who decorated the *hashiya*. The most probable ascription is to *Manuhar*, a favourite court artist of the Emperor *Akbar*.

[See PLATE XVI]

47 A BATTLE SCENE: in the distance a city behind trees, signed " *Kānhan* " ?; on the reverse, descriptive text in Persian, Moghul, early 17th Century 13 $\frac{1}{2}$ in. by 8 $\frac{1}{4}$ in.

\*\* An illustrated leaf from the celebrated MS. of the *Razmnāmah*, the greater part of which is in the Indian section of the Victoria and Albert Museum. It is recorded that twenty-nine miniatures of this MS. of *Razmnāmah* cost the Emperor *Akbar* about £40,000.

See Martin, vol. I, p. 127.

48 A COMPOSITE MINIATURE PAINTING: a peasant with a mattock, a sage seated holding a book in his left hand expounding, and a youth seated in a garden with a book. Attributed to GOVARDHAN, surrounded by a double gilt hashiya, *Moghul, 17th Century* 8in. by 5½in.

\*\* Similar works of this artist can be seen in an album in the British Museum, Add. 18801, pp. 3, 31. Govardhan, one of the most noted artists of the age, was the court portrait painter of the Emperor *Jahangir* (1605-27).

Exhibited at the Indian Exhibition, 1947-48, no. 847.

[See PLATE XVII]

49 TWO EXTREMELY FINE AND IMPORTANT MINIATURES, mounted together: A GREEN WOODPECKER BY MANSŪR; and A BUCK, attributed to *Mansūr*, with later hashiya, *Moghul, 17th Century* 9½in. by 6in.

\*\* On the left of the green woodpecker is the signature of the artist: "Jahāngīr Shāhī, the work of the humble servant, *Mansūr*". *Mansūr* flourished as a court painter during the reigns of *Akbar* the Great (1556-1605) and *Jahāngīr* (1605-1627). *Jahāngīr* records in his *Memoirs*, in 1617: "Ustad *Mansūr* has become such a master in painting that he has the title *Nādir-ul-Asr* (Wonder of the Age), and in the art of drawing is unique in his generation."

Reproduced by Martin, vol. 2, plates 217 and 219.

Exhibited at the Indian Exhibition, 1947-48, no. 914.

[See PLATE XVIII]

50 Portrait of an *Amīr* of the Court of *Shāh Jahān* (1628-1658), standing, holding a jewel in his right hand, and placing his left hand on the hilt of his *Talwār*, with a double border and gilt hashiya, framed *passe-partout*, *Moghul, 17th Century* 11½in. by 8½in.

51 KHIRS: a bear, painted in Indian ink on gilt ground, surrounded by a double border, unsigned, but probably by *MANUHAR*, a court painter of *Jahāngīr*, in gilt frame, *Moghul, 17th Century* 7in. by 9¾in.

[See PLATE XIX]

52 A CAMEL FIGHT. A vigorous representation of a fight between two royal camel stallions, richly caparisoned; although unsigned, this drawing can be attributed with confidence to *MANSŪR*, surrounded by a gilt and floral hashiya, framed *passe-partout*, *Moghul, 17th Century* 14in. by 11in.

[See PLATE XX]

53 PORTRAIT OF A MOGHUL COURTIER, surrounded by flowered borders and hashiya of Persian verses, *Moghul, 17th Century* 10in. by 7½in.

\*\* Unsigned, but in the style of *Muhammad Nādir* of Samargand, a court artist of *Shāh Jahān*, whose work can be seen in the British Museum (Add. 18801) and in Martin, vol. 1, pl. 198. The drawing has suffered from rubbing, but is still sufficiently preserved to be recognised as from the best period of Moghul portraiture. The borders and mount are later.

54 A ROYAL HUNTER: a Prince of the *Qutb Shāhi* dynasty, standing with a falcon on his right hand, and his gamekeeper holding two partridges; a dog is in front of them; in the distance is seen a horseman, *double floral gilt borders, and a fine hāshiya with Moghul 17th Century ornamental foliage, birds, animals and conventional floral designs, framed passe-partout, with gold brocade bindings, Moghul, 17th Century* 15in. by 9 $\frac{1}{2}$ in.

On the reverse: an excellent Persian calligraphy, four lines in praise of the Prophet, signed "written by the humble Khalil . . . son of Muhammad of Shirāz", surrounded by a charming and elaborate ornamental hāshiya

\*\* A fine Moghul painting with excellent hāshiya and in fine preservation. It resembles paintings in the Wantage Bequest at South Kensington, which were originally in the Imperial collection at Delhi.

55 A ROYAL LION HUNTING SCENE: The Emperor *Jahāngīr* (1605-1627) mounted on an elephant accompanied by numerous huntsmen and attendants on foot, fighting off with his gun a lion which has attacked him; attendants prepare to kill the lion; others carry game in the foreground. In the distance mountains, trees, and a city set among hills. Painted in gold and neutral tints, lightly picked out in colours, signed "AMALI MISKĪN", "THE WORK OF MISKĪN", *Moghul, 17th Century* 9 $\frac{1}{4}$ in. by 6in.

\*\* Exhibited at the Indian Exhibition, 1947-48, no. 1116.  
Miskin was a court artist of the Emperor *Akbar*, and his son *Jahāngīr*, who took personal interest in this painter and his art. His work is rare.

[See PLATE XXI]

56 Portrait of Prince *Murad Bakhsh*, standing, wearing the sword of state and carrying a shield, unsigned, but probably by the court painter *Shiva Das, double hāshiya, framed passe-partout, fitted case, Moghul, first half of 17th Century* 9 $\frac{1}{2}$ in. by 6 $\frac{1}{2}$ in.

\*\* *Murad Bakhsh* (d. 1662) was the son of *Shah Jahan*.

57 PORTRAIT of Prince *Murād* (?) the second son of the Emperor *Jahāngīr*, with halo round his head, standing, his left hand holding an aigrette, in his right hand the royal *Talwār*, richly set with gold and precious stones. A fine Moghul drawing, unsigned, but probably by *Govardhan*, the court artist of *Jahāngīr*, *framed passe-partout, 17th Century* 8 $\frac{1}{2}$ in. by 5 $\frac{1}{2}$ in.

58 A ZĀNĀNA FEASTING SCENE in a palace garden, probably *Jahāngīr* and *Nur Mahal* when young, seated under a canopy, with lady attendants; on the reverse: AN INDIAN RELIGIOUS SCENE, in a country setting, unsigned, but probably by *MANOHAR, Moghul, early 17th Century* 13 $\frac{3}{4}$ in. by 9 $\frac{1}{4}$ in.

\*\* Exhibited at the Indian Exhibition, 1947-48, no. 926.

[See PLATE XXII]

59 A Muhammadan Sage, seated in contemplation under a plane tree; behind is a landscape—a large town by a lake, and beyond, high mountains, *with 18th Century floral gilt hāshiya, Moghul, 17th Century* 12 $\frac{1}{4}$ in. by 8in.

\*\* A fine and delicate drawing. The surface of the miniature is rather rubbed but the figure has hardly suffered. On the reverse is the seal of a former owner. Exhibited at the Indian Exhibition, 1947-48, no. 1204.

60 A Zanāna Scene: a Moghul Prince, probably *Jahāngīr* as a youth, seated in a pavilion at night, adjusting his turban; a lady holding a mirror for him and two lady musicians playing and another singing, *Moghul*, 18th Century 9½in. by 6in.

\*\* A painting of delicate workmanship, unsigned, but probably by *Sankar* of *Gujarāt*.

61 A Zanāna Scene: the lady in the centre is believed to be *Nūr Jahān*, the wife of the Emperor *Jahāngīr*. On the reverse: Persian calligraphy with gilt hāshiya, *Moghul*, 18th Century 7½in. by 5¼in.

\*\* A well-known scene; the subject was engraved for the Dutch historian Valentijn's book, *Lever der Groot Mogol*, vol. IV, as a portrait of *Rana Deva*.

62 A love scene: probably the Emperor *Jahāngīr* as a youth embracing *Nūr Jahān*, with unfinished decoration and hāshiya. On the reverse: an Arabic calligraphy, signed: "The work of *Abdul-Bāqī*", *Moghul*, 18th Century 8in. by 5in.

63 A Prince of Rajputāna, seated conversing with two *Zamindārs*, or land-owners, and an attendant on a garden terrace, *Rajput School*, 18th Century 14in. by 10in.

\*\* A fine drawing entitled *Rajput Qalam*, probably by one of the Rajput masters of Jeypore, a centre of Rajput art in the 18th Century.

64 A Muhammadan Shaykh, riding on an emaciated horse; a late version of a favourite subject, early 18th Century 9½in. by 6in.

On the reverse: a Persian calligraphy richly illuminated, and signed "The work of *Hasan Quli*"

\*\* A similar picture is reproduced by Schulz, pl. 191.

65 A Yugi leader with his pupils, seated under an old tree in a garden, illuminated double borders, covered with later varnish, *Indian*, 18th Century 10½in. by 8in.

66 The Emperor Aurangzib (1668-1707) as an old man, seated in a golden palanquin, borne on the shoulders of eight courtiers. He is giving instructions to a minister. In the foreground are a war elephant and a part of the imperial army, which seems to be marching past the Emperor, *Moghul*, 18th Century 14in. by 9in.

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# SALE OF ORIENTAL MINIATURES, ETC.

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Monday, 7th February, 1949

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*Lot 2, Shota Rustaveli, "The Man in the Panther's Skin"*

A Georgian scholar who has examined the manuscript has contributed the following notes :—

1. COLLATION. The manuscript starts imperfectly with the third verse at stanza 142, chapter 4. 141½ stanzas, comprising the introduction, are therefore missing there ; this is equivalent to 14 or 15 leaves at the rate of 5 stanzas to a page. The manuscript text of the poem is complete at the end, but instead of being followed by an epilogue, as in the printed text, it contains an additional, and apparently unknown chapter, entitled "News of Tariel's Illness received by the King of Khorasan".

2. CONTENTS. This text contains a considerable number of stanzas which do not appear in the printed text, either Russian or Georgian. A list of some of these stanzas, of which this manuscript appears to be the only record, will accompany the lot. In the part of the book examined there are twenty-five of these additional stanzas. Since the manuscript is believed to be one of the earliest extant of "The Man in the Panther's Skin", it is possible that these stanzas may represent an authentic addition to the original.

3. WRITING. The manuscript is written in round "military script". The chapter titles and first words of each stanza are written in red ink.

4. The printed text used for collation is that edited by Prof. Shalva Nutsubidze, published in 1941.



دگفت ازان فت بر سان که تا هنگ ساز و متره پان  
ز نک کو نهست او زان نهاد خپر پر خسرو زان  
ز نه بسیدار مل نه باز جین نهاد امکن که کریشان  
جو بامن پر نهاد نیز و ماند فی کشت دپ نا بخی زان



مکونت رکشند ز ارسان مرکش ای ز هوانه زنده و چکانه  
سی پیش پیش پن امده باشی بادی زین امده  
نکر دش باه از شکمی تان ای بی بی دینه دشت نهان  
سی اذشل ز خوشت بیهی بایت لئی پنده دیه

سرت گشتیش آموزکوه  
پرسته و از آمد کوه  
ازو اخراً مد سی پوش  
که پوشیدن نمود و نوش

بلکنی پوشیدن؛ با کوه  
بجتی مراد پالی شاهد  
بجنبی جو خوشید بر کوه



می‌آفت ز دشت همنشی	چو ماد هفت پروردی
د دام هجا نورشند	د دام هجا نورشند
کیستی ردا زن کری	ازان بر شد ز دشت
از بانی کار کر فشنگش	دو تای شدندی بر تند



Lot 1 (fol. 120, showing whole page) (*reduced*)



LOT 2. A Georgian Manuscript





LOT 14



LOT 33

اَهْنَهْدَ سُلْطَانِ صَاحِبِ رِيَاثِ  
 آیَتِ اَنَّا مِنَ الْمُجْرِمِينَ مُسْتَهْوِنٍ كَسْتَهْنَهْ  
 وَرَعْ دَلْ مَحَالَفَانَ طَبِيدَتْ اَمَدْ شَاؤَقَتْ مَاتْ لَكَرْ جَهَدَهْ  
 مَلَابِرَ رَاهِدَهْ كَرَدَهْ دَسِيَّكَارَقَمَ خَارِيَهْ بَاهْ كَشَنَدَهْ يَلِيَّ اَلْشَكَرَمَضَورَ  
 وَهَزَارَ اَزَ دَمَنَ مَقْوُرَهْ شَلَ شَيْرِيَهْ وَهَزَارَ آسَهْ بَارِيَهْ وَهَزَارَهْ



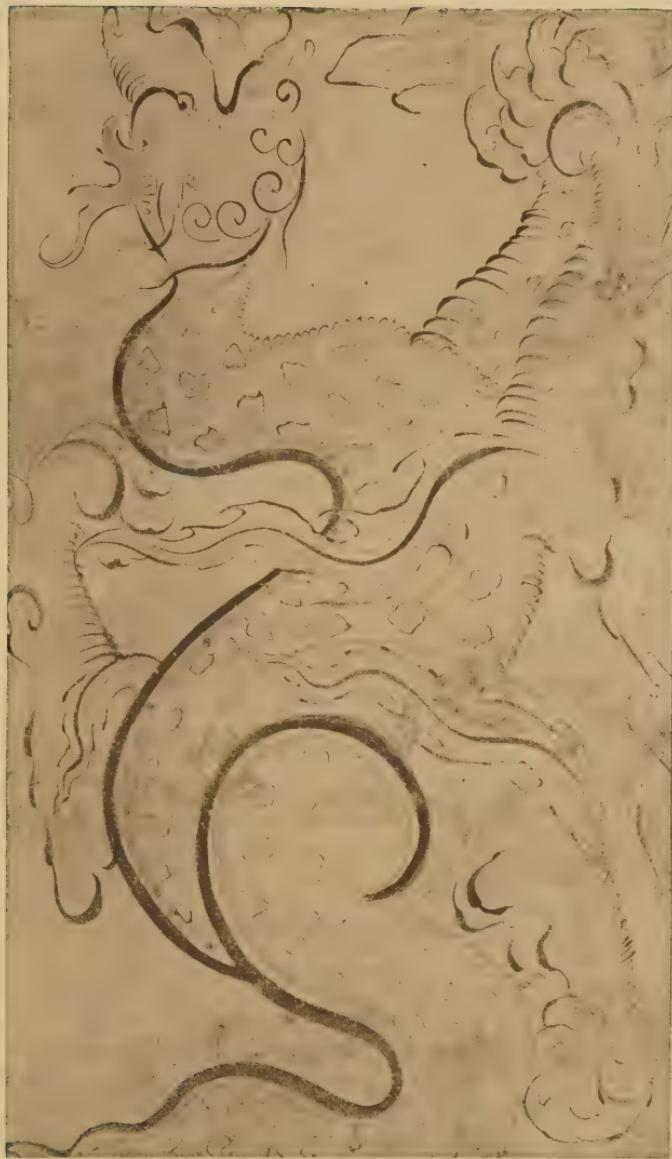
لَرْ زَنْ زَمْ



LOT 45



LOT 20

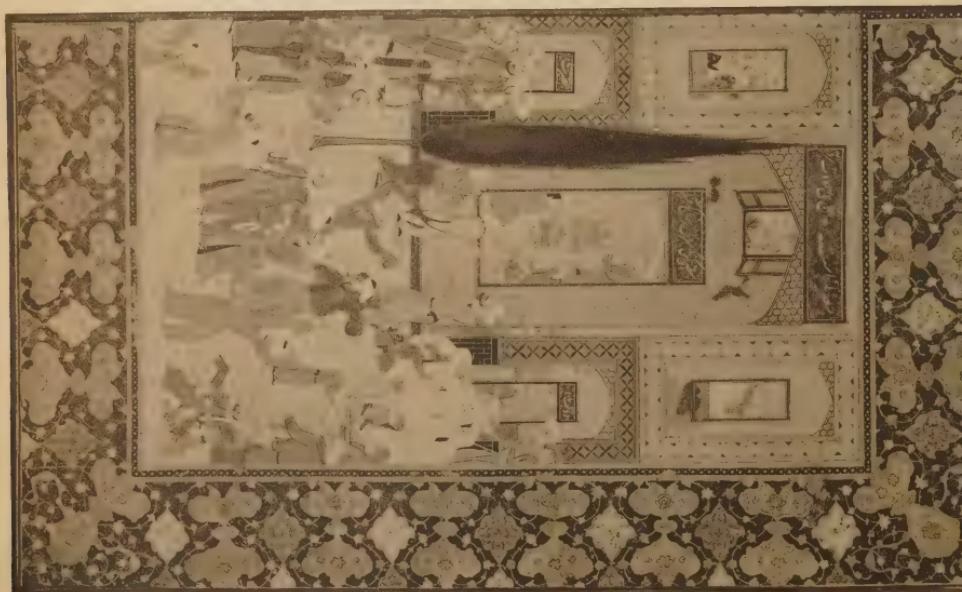


Lot 21

PLATE X



LOT 22 (reduced)



شیخ پیر رشته کنام . کل و باد ام سر دینگی را دارم کنون چون گلست . بندینکن تان نافسته  
زمر شان کنیو شکن . بین شهربرگل و بین کوه کر زان شفط میکاری . که دارم بس ره سوی  
شان بیش بیکن آن شکن . که ای ای



LOT 23 (slightly reduced)



LOT 36. A portrait signed by Riza Abbasi



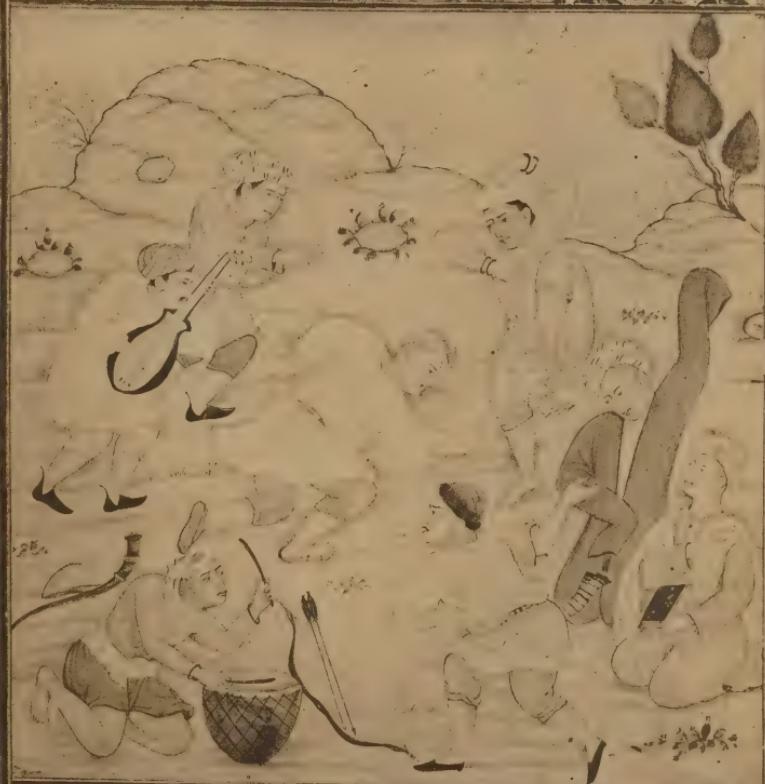
LOT 37



Lot 380 A drawing signed by Muin Musavir

می سخا ده زنگین کن کنست معان کوب

که سالک سخا ده زنگین کن کنست معان کوب



تمه کارم رخود کامی بیدمی شید اخ

ننان کی ندان ازی کز و سازد محملها



LOT 46



LOT 48



LOT 49 (the woodpecker signed by Mansur)

Lot 51





LOT 52 (*reduced*)



LOT 55 (reduced)



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10	Garabed	38	0	0	45	Rudolph	82	0	0
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15	Garabed	50	0	0	50	Bradford	25	0	0
16	Bradford	170	0	0	51	Garabed	38	0	0
17	Garabed	38	0	0	52	Bradford	120	0	0
18	Maggs	22	0	0	53	Garabed	9	0	0
19	Garabed	42	0	0	54	Bradford	80	0	0
20	Garabed	125	0	0	55	Wharton, Lord	280	0	0
21	Garabed	28	0	0	56	Garabed	58	0	0
22	Garabed	135	0	0	57	Bradford	70	0	0
23	Bradford	80	0	0	58	Gray, Basil	125	0	0
24	Maggs	28	0	0	59	Gray, Basil	55	0	0
25	Garabed	85	0	0	60	Bradford	35	0	0
26	Bradford	70	0	0	61	Garabed	42	0	0
27	Garabed	52	0	0	62	Winter	38	0	0
28	Bradford	25	0	0	63	Garabed	48	0	0
29	Bradford	30	0	0	64	Bradford	20	0	0
30	Garabed	75	0	0	65	Romer	14	0	0
31	Garabed	32	0	0	66	Bradford	45	0	0
32	Winter	28	0	0	Total of Sale	£	6,287	0	0
33	Garabed	80	0	0					
34	Bradford	70	0	0					
35	Garabed	35	0	0					



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